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A Content Analysis of Malay Clothing in Malaysia

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Abstract

Clothing is a combination between religion and modesty, an increase in self-confidence, the look of professionalism, culture, identity, social status, values, and many more. In everyday life, clothing provides information of appearance that indicates the origin of the wearer and carries messages with a significant impact on social relationships. Many studies on Malay clothing have been conducted focusing on traditional clothing. This study would lead toward a potential framework of appropriate justification on clothing-content components of perceptual elements as a guideline in describing Malay clothing characteristics. Hence, this complements the prevailing related literature that significantly retains national social identity.

Keywords: Malay, Malay Clothing, Content Analysis

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1.0 Introduction

In the 21st century, globalization effectively encouraged Malay culture to compete and adapt with the most popular foreign cultures worldwide. Through the introduction of the internet, foreign cultures are no longer foreign to the Malays because they are exposed internationally to numerous options to choose whatever culture suits their lives (Hanisa Hassan, Binarul Anas Zaman, Imam Santosa, 2013). In ensuring the survival of our cultural heritage, Idris Zakaria (2012) suggested that practical and appropriate action, such as ongoing support of studies and research in our culture, are immediately recommended to maintain and strengthen the nation's culture. It is essential to discuss the traditional elements as factors towards building a Malaysian identity and promoting an understanding of unity.

Many studies have been conducted on Malay clothing in Malaysia. Several studies have explored Malay traditional clothing and appearance according to Malay customs and culture in the Malay Peninsula from the days of the Malay world. Asliza Aris (2014) focused on studying the evolution of '*Baju Kurung*' from the perspective of history, arts, design process, and principles from 1900 until 2010. Meanwhile, studies on the reflection of identity in the context of socio-cultural change from 2000 until 2014 in Malaysia were conducted by Hanisa Hassan (2015), who focused on the shapes and styles of Malaysian Malay women's clothing by morphological aesthetics. Zubaidah Shawal (1994), Abbas Alias, and Norwani Md conducted early research on categories and styles of Malay costumes. Nawawi (2003) and Azah Aziz (2006) have published written references. Authors, such as Siti Zainon Ismail (2006) and Mohd. Said Sulaiman (2008) wrote on the general ethics and principles of '*Baju Kurung*'. The writing by these experts almost completed the concept and the way of dressing in Malay traditional clothing that is also equipped with photo images, illustrations, and traditional technical layout. Most writing is connected with aesthetics, meanings, and symbolism associated with classic Malay texts such as poetry, rhymes, or poems. Overall, past research

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revealed that Malay traditional clothing reflects the values and identity of appearances in Malay culture. One of the most distinctive features of a particular culture is clothing.

The problem is, lacking appropriate components specifically on the Malay clothing characteristic that is perceptual elements to describe women's clothing. Concerning this, it is essential to study the perceptual elements (Kaiser, 1990) in interpreting or conveying the features of the clothing. This study aimed to identify Malay clothing perceptual elements within the definition of the Malay context by analyzing the most important content on the justification of clothing features and components that are applicable as value-added for future Malay appearances in fostering national identity (Zainurul Rahman, Nasya Bafhen, Juliette Peers, 2015). The objectives of this study are:-

1. to establish appropriate Malay clothing content-characteristic that can enrich the elements and principles of Malay in clothing;
2. to formulate a framework that will represent the concept of Malay clothing.

This research complements the existing or prevailing literature on Malay clothing. Most significantly, this study contributes to knowledge in the interpretation of Malay clothes by renewing and strengthening the components of clothing features through an appropriate Malay clothing content-characteristic framework.

2.0 Literature Review

2.1 The Malay

Malaysia is a multicultural country rich with multi festivals with three primary ethnic societies, namely Malays, Chinese, and Indians. Their separate identities are reflected in their languages, costume codes, customs, and behavioral norms and patterns (Suraini Mohd Rhouse, 2013). The Malays are the prominent ethnic people and honour themselves as the *Bumiputera*, which means "sons of the soil" (Suraini Mohd Rhouse, 2013).

Generally, the Malays went through numerous phases of cultural change through the historical events within political, economic, and social organizations planned to protect the Malay society (Azizi Bahauddin, 2002). Andaya, B.W., & Andaya, L.Y. (2001) stated that the first formal colonial definition of a Malay was made in the Malay Reservations Act of 1913, classifying Malay as any person belonging to the Malayan people who commonly speak Malay or any other Malayan language and who profess Islam. Most scholars and researchers refer to the sources of *Perlembagaan Persekutuan Malaysia* from *Jabatan Penerangan Malaysia* to define the Malay population in Malaysia. Article 160 (2) generalized in the year 1957 after the independence of Malaysia, Malaysian constitution defines Malay to those who are born as a Malaysian. A Muslim habitually using the Malay language and adhering to the Malay customs (Che Su Mustaffa, Hassan Abu Bakar, Mohd Khairie Ahmad, Mohd Baharudin Othman, Marzura Ibrahim, 2014); (Nazri Muslim, Jamsari Alias, Wan Zulkifli Wan Hassan, Azizi Umar, Nasruddin Yunos, 2013); (Muhammad Hussein Abdullah, Vijayalectumy Subramaniam, Wan Munira Wan Jaafar, Kaviyarasu Elangkovan. 2013) and lives in Malaysia or Singapore (Hanisa Hassan, Binarul Anas Zaman, Imam Santosa, 2013). In the Peninsula Malaysia, the Malay, Jawa, Bugis, Minang, and perhaps many others are also known as Malay in Malay society or '*Rumpun Melayu*' (Mohd Arof Ishak, 2015).

2.2 Malay Socio-cultural Context

Socio-cultural context is a tool to understand the politeness of the Malays (Noriati A. Rashid, 2007). However, the demands of the globalization era have created changes in the orientation of society in various aspects of life. The influences of external culture are inevitable and impossible to dismiss entirely. Nevertheless, this still can be adopted and harmonized with national culture as long as this benefits and does not eliminate the identity or '*jati diri*' of the race concerned (Andi Nurfitri, Suhana Saad, Azmi Aziz, 2015). Malay's social interactions involved various daily activities or routines as a dimension of Malay ethnic identity that only might retain the local cultural values with ongoing practices.

Conforming to Malay Customs: '*Adat*' or custom plays an essential role in the social community system of the Malays. '*Adat*,' which consists of the value systems, norms, behavior, and thinking, indicates Malayness (Selat 2001). Zainal Kling (2004) further reiterated that the Malay '*adat*' is facing many challenges, mainly from the internal changes by its practitioners. Modernization, material wealth, and the collision with western civilization have altered the perspectives of the Malay customs practitioners. Foreign cultures easily influence the Malays because they do not regard their traditions. Norazit Selat (2001) also agreed that the Malay customs are changing due to colonialism, Islamic influences, science, technology, demography, and others. The civilization process of Malay culture caused changes in society's opinion in solving the problem between customs and religion. Malay's manner refers to conversing, action, politeness, orderliness, mind, wisdom, and deeds contained in noble character. The Malays are also greatly concerned about what other people think about them. '*Malu*' is equated with hypersensitiveness to people's opinions about oneself (Jeanot Abdul Karim, Fon-Sim Ong, Md Nor Othman, Sofiah Abd. Rahman, 2014).

2.3 The Malay in Clothing

Traditionally, Malays can easily be recognized through their appearance in clothing (Hanisa Hassan, Binarul Anas Zaman, Imam Santosa, 2013). Roziyah Omar (1994) emphasized that the Malay women in Malaysia are bound by two essential elements, '*adat*' and Islam, used as a framework to guide them in their day-to-day behavior. According to Roziyah Omar (1994), most women in Malaysia wear '*tudung*' (headscarf) and loose-fitting tunics over the '*sarung*' known as the '*baju kurung*'. In religiously enlightened Malay women, there is an acceptance of Islam as a way of life (Roziyah Omar, 1994). Furthermore, in the Malay culture concept of femininity is applied during adolescence. Femininity is still essential in Malay society. Malay's behavior described by Che Su Mustaffa, Hassan Abu Bakar, Mohd Khairie Ahmad, Mohd Baharudin Othman, Marzura Ibrahim (2014), is very soft, gentle, and friendly, slow to anger, and quick to embrace

other cultures and people. As a symbol of a decent Malay, their way of dressing becomes very dominant in the eye of society. Being a Malay and Islam made them carry a heavier duty to uphold their identity as good Muslims (Hanisa Hassan, Binarul Anas Zaman, Imam Santosa, 2013). After colonization, the Malay traditional cloth has been changed to become more modern. Although '*baju kurung*' is the name for the attire for both males and females, in Malaysia, the female dress is referred to as '*baju kurung*,' while the male clothing is referred to as '*baju Melayu*.' Two versions of the costumes are popular. One is the '*baju kurung teluk belanga*' and the other is the '*baju kurung cekak musang*'.

Looking closely at a specific area of clothing, Siti Zainon Ismail described the primary form of Malay clothing categorized as a three-piece dress (*Tiga persalinan*) which is '*kain*' (*sarung*), shirt (*baju*), and headband (*ikat kepala*). Then, there are additional two-piece dresses (*tiga hingga lima persalinan*) which are belts (*ikat pinggang*) and trousers (*seluar*). Moreover, these pieces of garment or apparel are mostly imported from India and China but remain the local identity in pattern and motives produced by local experts (Siti Zainon Ismail, 2006). Azah Aziz (2006) described the essential attire of the Malay women as '*sarong*', top shirt, and shawl. In the Peninsula, sometimes women discard the shawl. At the same time, men also add the '*sarong*' to their ensemble by tying it in a particular way to become the '*samping*.' '*Sarong*' is used unlimitedly for formal or informal occasions. For Malay women, good quality batiks are used for everyday events, whereas a standard cloth will suffice (Azah Aziz, 2006).

The essential Malay men's attire consists of a shirt, pants, '*samping*', cloth belt, and the '*destar*'. Meanwhile, the women's complete ensemble consists of a long dress ('*kebaya*'/ '*kurung*'), '*sarong*', and '*selendang*' (shawl). This basic pattern of clothing is often maintained for the Malay bride. '*Baju Melayu*' is regarded as the formal attire of the Malays. The '*sarong*' is, in fact, a local creation that is a vital component of the '*Baju Melayu*'. The '*Baju Kurung*' too literally means to cover the body following the Islamic principle to cover women's '*aurat*' (body parts prohibited to be exposed). In the Malay women's context, the '*kurung*' means a loose and long dress (Siti Zainon Ismail, 1997).

'*Baju*' is defined as a dress, shirt, and upper garment worn to cover the body. *Baju* comes in a variety of styles designed to suit the community's season, taste, and lifestyle. Over time, new styles are created and may set the trend in dressing (National Art Gallery, 2002). The word '*baju kurung*' symbolized the meaning of '*kurung*', which is 'to bracket' or hide the body from others to see. In the past, the '*sarong*' (long skirt) was made to ankle length so that the feet of unmarried maidens could be seen by their future husband. The Malays believe that pink heels symbolize a virgin (Hanisa Hassan, Binarul Anas Zaman, Imam Santosa, 2013).

'*Sarung*' is a cloth tied, or wrapped around the waist, to protect the body from exposure. '*Kain sarung*' is a typical garment of tubular-shaped two-meter cloth, stitched on one side worn both by men and women in the tropics. It is a garment fashioned to adapt to the people's weather, climate, and lifestyle. Used every day and for ceremonial occasions, the design and the decorative style have their characteristics associated with the social and cultural nuances of the particular event (National Art Gallery, 2002).

Both men and women wore the '*sarong*' in the various communities in Malaysia, Indonesia, Brunei Darussalam, the Philippines, Thailand, Cambodia, Laos, Singapore, Sri Lanka, India, and Myanmar. It is also worn in the African Continents, Asia Pacific islands, and Hawaii (Azah Aziz, 2006). The Malay '*sarong*' is known for its three different parts: the head, body, and side, all of which are decorated with other motifs and patterns (Azah Aziz, 2006). Furthermore, iterated that even before the invention of the '*sarong*', pre-historic Malay women have worn long clothes made of '*bark*' that was wrapped (*balut*) around the waist or body.

However, clothing will be transformed as a culture once people's perceptions and society have changed. Clashes between modesty and display will always be a mover in a fashion that keeps on reinterpreting the guidelines given. The changes in Malay clothing from traditional to modern clothing shows that Muslim women in Malaysia had added new values to their overall appearance, such as personal style (no longer collective like in the past), flexibility, adaptability, and smart looking. These changes should not be interpreted as demolishing the Malay image or going against Islamic teaching, but one should perceive it as enhancing our cultural object to a better level. Malay women possess a range of clothing styles that suit them. Along with the criteria of Islamic clothing, the Malay women also have traditional attires adapted to conform to Islamic beliefs.

3.0 Methodology

3.1 Category of Research and Approach of The Methodology

The research category is a qualitative type of research using qualitative data based on words within the scope of projected objectives. Qualitative research is expected to be appropriate for unquantifiable samples in documenting the history (Mohd Arof Ishak, 2007 & 2015), (Zubaidah Shawal, 1994), (Siti Zainon Ismail, 1995), (Azah Aziz, 1995), (Milner, 2011), (Malcom Barnard, 2014), (Asliza Aris, 2014), (Hanisa, 2015) (Susan B. Kaiser, 1990) of Malay clothing in Malaysia and classifying features of clothing components that offer more complete description and analysis of a research subject to highlight the most significant characteristic of Malay clothing styles and features in terms of Malay values, and concept. The qualitative approach of this study was descriptive research (Vickie A. Lambert & Clinton E. Lambert, 2012) to describe the clothing components that reflected the theme of the study. The formulation of the analysis framework is planned to achieve a concise description and presentation with organized data in a logical manner derived from data collection of content analysis. The data is processed using content analysis in texts or words adopted and adapted from Krippendoff (2013). The features of clothing components and principles were performed to develop a framework.

3.2 Research Design of the Research Process

This study focused on the Malay clothing appearances to enlighten the most significant Malay value element to preserve the Malay clothing concept for nation identity (refer to Figure 1). The analysis of data is also referred to as the general inductive approach. The study provides a straightforward process for deriving findings within the focused context of the presentation and description of the most important themes.

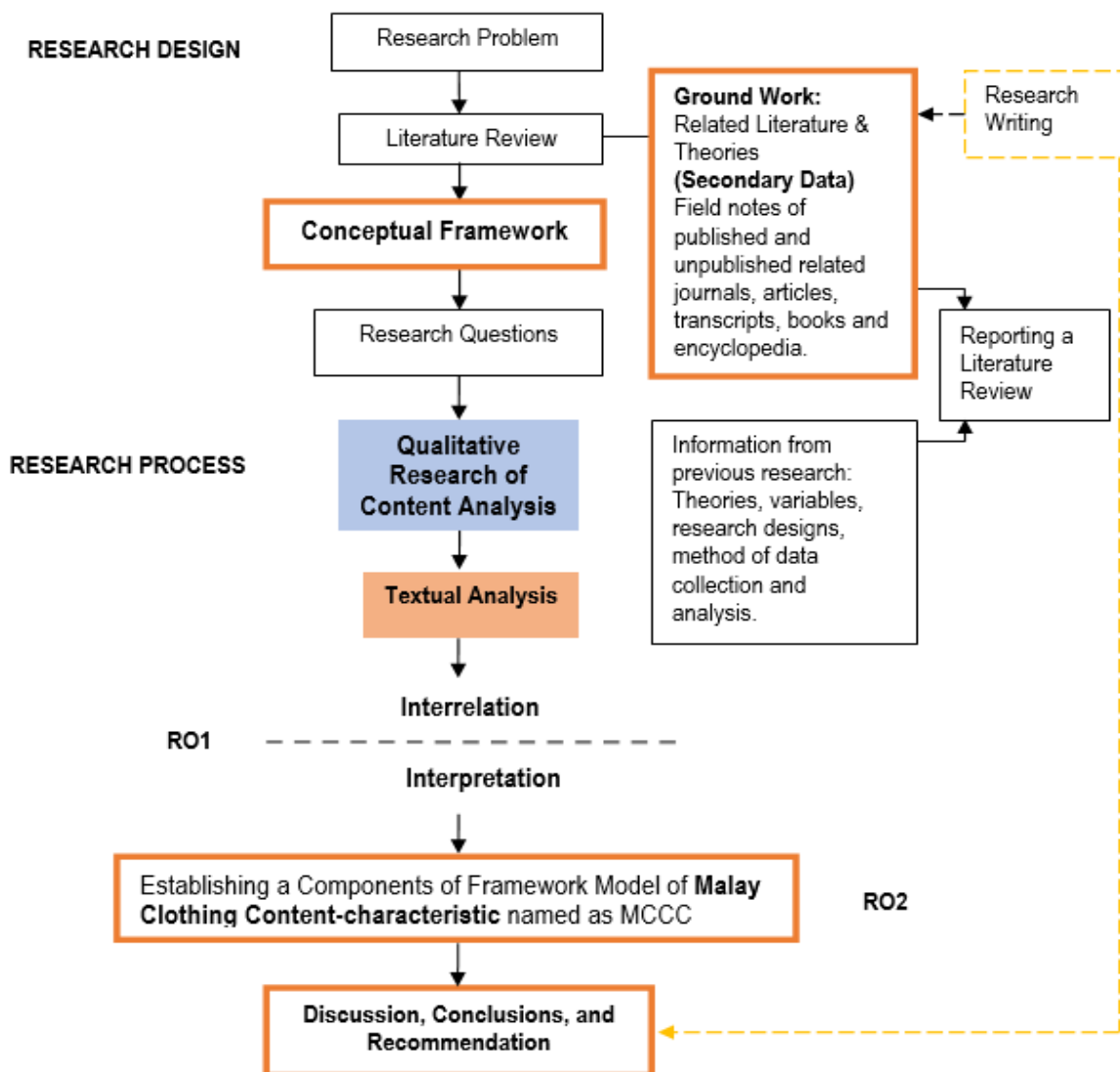


Fig. 1: Research Design through Qualitative Content Analysis Method
(Source: Author's Framework)

3.3 Data Instrument of Data Collection

The content analysis provided the ability to researchers to structure the collected qualitative data to satisfy the accomplishment of research objectives. The primary data consisted of clothing components or features based on elements and principles from two different clothing characteristics backgrounds. It is a comprehensive investigation of the relationship between the most significant characteristics of the Malay appearance as described by the experts and Islamic guideline content of clothing perceptual elements. And this relationship has been taken into consideration over the visual expression because the features possess the term of clothing that defines Malay Clothing. Meanwhile, the secondary data served as the documentation of words or text data gathered from the related literature of published and unpublished related journals, articles, transcripts, books, and encyclopedias (refer to Figure 1).

3.4 Text Analysis process through Qualitative Content Analysis Method

According to Krippendorff (2013), content analysis entailed a systematic reading of a body of texts, images, and symbolic matter that is not necessarily from an author or user's perspective only. It is also known as a method of analyzing documents. Content analysis in this study described and confirmed the most significant elements and principles of Malay clothing features or components in building a model framework. The analysis processes involved three main stages: preparation, organizing, and reporting. This flow of text analysis process through qualitative content analysis method also comprised five components.

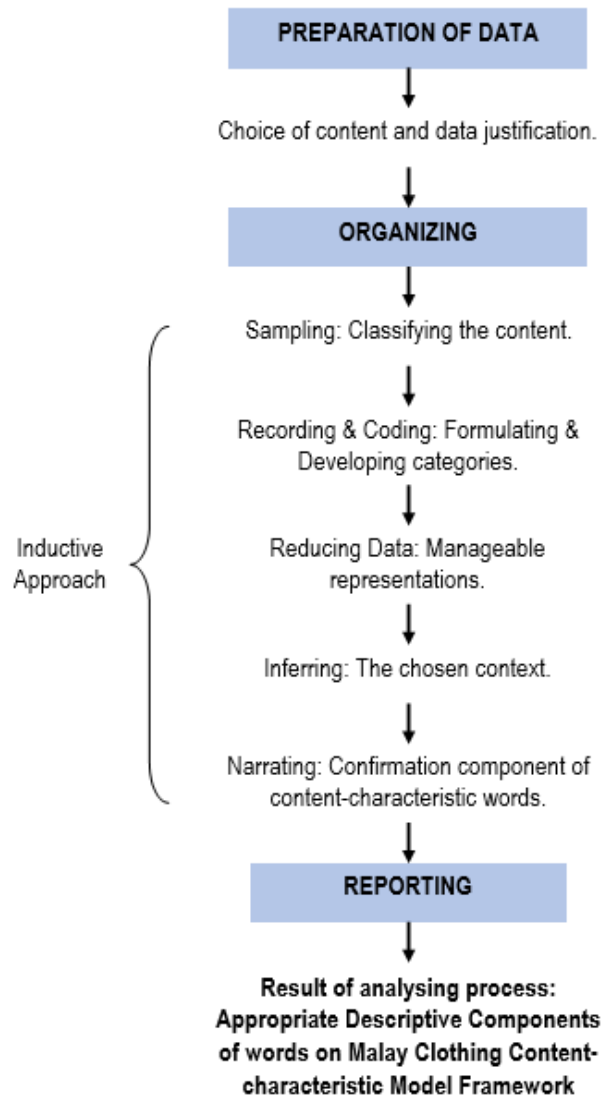


Fig. 2: Text Analysis Process through Qualitative Content Analysis Method based on Klaus Krippendorff, (2013)
(Source: Klaus Krippendorff, (2013))

4.0 Findings

4.1 Stage 1. Preparation of Data



Fig. 3: Choice of content for the preparation of data and data justification formulated into three focused categories of observation based on the main theme of the research.
(Source: Author's Framework)

The data preparation was the first step in choosing the data content relevant for the analysis relying on applicable definitions units from the key theme of the study (refer to Figure 3). Unitizing text and content data focused on examining relevant and most significant clothing

components. It involved two associated terms in defining Malay clothing based on the culture of the people indigenous to the region, as the sons of the soil and Islam as an essential element in the National Culture. The unit of analysis may also be a letter, word, and sentence portion of pages or terms.

4.2 Stage 2. Organizing

The next stage was to organize the qualitative data using an inductive approach in developing new theories. This process was a step-by-step process of five components that included sampling, recording/ coding, reducing data, inferring, and then narrating. In this study, inductive reasoning in forming an analysis framework for Malay women's clothing on the experience of experts related to a social-cultural phenomenon concerning clothing. The data was collected for a reasonable reason from a generalized conclusion formulated based on the key observation that must have a meaningful examination.

4.2.1 Component 2a. Sampling: Classifying the content.

The first unit of the sampling process is the Malay traditional clothing and appearances. This tangible cultural heritage provided a meaningful foundation interpretation for the students in local fashion studies. With this, several elements that reflected the traditional concept of Malay in clothing and appearances were identified by Zubaidah Shawal (1994), who documented the clothing culture in '*Alam Melayu*' (the Malay world). It was based on the antiquities or photos found, which demonstrated that the elements of the Malay clothing mainly were related to function, history, cutting off the dress, and way of making up, particularly in '*Busana Melayu* Malaysia.'

The second unit of clothing category was related to Islam due to the national religion status of Islam in Malaysia. According to Islam, the reading text sample content of clothing was referred from written interpretations and translations by experts that are coherent with the *Qur-aan* and *Sunnah*. This study utilized the selected content of the Islamic clothing concept reviewed by competent experts to justify features or components of appearances according to Islam, such as the Islamic ruling regarding women's dress according to the *Qur'an* and *Sunnah* by Abu Bilal Mustafa Al-Kanadi (1991). '*Pakaian dan Perhiasan Wanita Mengikut Perspektif Islam*' or Women's Clothing and Accessories from Islamic Perspective by Jawiah Dakir (2000) and '*Pakaian dan Perhiasan Dalam Syariat Islam*' or Clothing and Accessories in Islamic Law by Aziz AMR (2009).

4.2.2 Component 2b. Recording/ Coding: Developing categories.

Table 1. Recording - Unitizing Particular Clothing Units through Text Analysis Process

	ELEMENTS	PRINCIPLES	SOCIO-CULTURAL CONTRIBUTION/ INFLUENCES/ SOURCES	
Zubaidah Suai (1994)	Pieces, Length	Function, Purposes, Pattern Layout, Making Up, Way of Applying & Style of Appearance	Related History	Malay Traditional Clothing Appearances
Azah Aziz (2006)	Pieces, Length, Accessories, Colour	Function, Purposes, Pattern Layout, Making Up, Way of Applying & Style of Appearance	Veteran's Experiences, Classic Malay Literature, Poem, Poetry, Couplets, Phrases & Articles	
Si Zanon Ismail (2005)	Form, Pieces, Length, Material, Motives, Accessories	Structure, Function & Symbol, Pattern Cutting, Way of Applying & Style of Appearance	Human Tastes/ Expression, Evolution, Cultural Spread	
Mohd Said Haji Sulaiman (2008)	Pieces, Length, Design Details, Headgear	Clothing Ethics, Way of Applying & Style of Appearance	Malay Johor Clothing	
Aslza Ans (2014)	Line, Texture, Space, Shape, Colour	Finesses, Function, Unity, Contrasting, Symbols, Meaningful	Fashion Trend, Fabric, Cutting Style, Measurement/ Sizes	
Haniya Hassan (2016)	Head, Bodice, Bottom	Related Theories	Collection by Local Designers	
Abu Bilal Mustafa Al-Kanadi (1991)	Fabric/ Material, Silhouette, Length, Size, Design Details, Colours	Islamic Compliant, Body Covering (<i>awrah</i>), Material, Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colours, Proper Objective/ Intention	Various verses of The <i>Qur'an</i>	Clothing Appearances According to Islam
Jawiah Dakir (2000)	Fabric/ Material, Silhouette, Length, Size, Design Details, Colours	Islam (<i>Syariat</i>), Body Covering (<i>awrah</i>), Material, Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colours, Proper Objective/ Intention, Avoid Forbidden Symbol	Proposition and Al <i>Sunnah</i>	
Aziz AMR (2009)	Fabric/ Material, Silhouette, Length, Size, Design Details, Colours	Obligatory to cover all body' <i>awrah</i> based on Islamic Requirement as a guideline; 'Wajib', 'Sunnah', 'Harus', 'Makruh', 'Haram'	Ulama/ Muslim or Expertise	

(Source: Author's Framework)

The recording and coding of the data involved group theme categories of data into the developed tables using a computer worksheet (refer to Table 1). The consistency of words used in the text analysis was conducted using colors to highlight the word for frequency counts to identify words of potential interest. A key component of words was used to classify appropriate features or details to describe the Malay clothing (refer to Table 2). The sampling process continued by analyzing the clothing elements and principles components, identifying the segments, and finding the clothing categories or themes (refer to Table 3). The outcomes from the process have two summary columns

of every selected scholar for the elements, principles, and social-cultural contribution, influence, or sources from the data and are segmented into two clothing categories or units.

In coding and categorizing data, the frequency counterpoints word count using colors to highlight simple word frequency count on the components of text to identify words of potential interest and reflect the most significant concern. The colors were picked randomly for clear visual impact during the unitizing process to reduce overlap and redundancy between the two categories.

The purpose of creating categories was to provide a way of describing the occurrence, expand understanding, and produce information. In formulating types by inductive content analysis, a decision in interpretation concerning which things to put in the same types and data was classified as 'belonging' to a particular group.

Table 2: Colours coding for the clothing component from the sampling data during the unitizing process to reduce overlap and redundancy between the three categories.

Colour Coding in Components of Clothing	
Colours	Components of Clothing
Mustard Yellow	Pattern Layout, Making Up, Pattern Layout, Making Up, Pattern Cutting, Basic principles of pattern cutting & construction, Pattern
Cream	Accessories
Yellow Lime	Pieces, Garment pieces
Orange	Length
Red	Function, Body Covering (<i>auraf</i>), Obligatory to cover all body/ ' <i>auraf</i> '
Peach	Way of Applying & Style of Appearance, Interaction of pieces, Garment/ Body Interaction, Contemporary Trends
Dusty Pink	Social situation, Culture, Historical Influences, Cultural Influences, Historic References, Cultural References, Fabric, Historical References
Lilac	Balance
Pink	Silhouette
Soft Purple	Design Details, Line Details, Details
Sky Blue	Material, Fabric/ Material, Condition of materials, Fabric
Blue	Colour
Light Blue	Motives, Texture, Treatment of materials, Print & Embellishment, Textures, Surface Decoration
Turquoise	Line, Bodylines
Bright Green	Purposes, Symbol, Clothing Ethics, Symbolic, Meaningful, Islamic Compliant, Proper Objective/ Intention, Islamic Requirement, Special Occasions
Apple Green	Size, Fit & Volume, Loose Fitting
Light Teal	Proportion

(Source: Author's Framework)

Table 3: Coding - Used Colour Coding in developing Particular Clothing Categories through Text Analysis Process

	ELEMENTS	PRINCIPLES	SOCIO-CULTURAL CONTRIBUTION/ INFLUENCES/ SOURCES	
Zubaidah Soal (1994)	Pieces, Length	Function, Purpose, Pattern Layout, Making Up, Way of Applying & Style of Appearance	Related History	Malay Traditional Clothing Appearances
Abah Aziz (2006)	Pieces, Length, Accessories, Colour	Function, Purpose, Pattern Layout, Making Up, Way of Applying & Style of Appearance	Veteran's Experiences, Classic Malay Literature, Poem, Poetry, Couplets, Phrases & Articles	
Siti Zahon Ismail (2006)	Form, Pieces, Length, Material, Motives, Accessories	Structure, Function & Symbol, Pattern Cutting, Way of Applying & Style of Appearance	Human Tastes/ Expression, Evolution, Cultural Spread	
Mohd Saif Haji Sulaiman (2008)	Pieces, Length, Design Details, Headgear	Clothing Ethics, Way of Applying & Style of Appearance	Malay Johor Clothing	
Asliza Ans (2014)	Line, Texture, Space, Shape, Colour	Fineness, Unity, Contrasting, Symbolic, Meaningful	Fashion Trend, Fabric, Cutting Style, Measurement/ Sizes	
Hanisa Hassan (2016)	Head, Bodice, Bottom	Related Themes	Collection by Local Designers	
Abu Bilal Mustafa Al-Khandi (1991)	Fabric/ Material, Silhouette, Length, Size, Design Details, Colour	Islamic Compliant, Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colour, Proper Objective/ Intention	Various verses of The Quran	Clothing Appearances According to Islam
Jasiah Dahir (2000)	Fabric/ Material, Silhouette, Length, Size, Design Details, Colour	Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colour, Proper Objective/ Intention, Avoid Forbidden Symbol	Proposition and Al Sunnah	
Aziz AMR (2009)	Fabric/ Material, Silhouette, Length, Size, Design Details, Colour	Requirement as a guideline, based on Islamic Requirement, Wajib, Sunah, Harus, Maktub, Haram	Ulama/ Muslimin or Expertise	

(Source: Author's Framework)

4.2.3 Component 2c. Reducing Data: Manageable representations

Reducing data for efficient representations was done by reducing the diversity of a large amount of text into much smaller text for summarizing or simplifying the data (Table 4). After that, by tabulating the coding intersections between Malay traditional clothing and clothing according to Islam meaningful data representations. An excerpt refers to the similarities and differences of all clothing components occurrences.

The table of the reducing data on manageable representation, which indicates relevant superordinate words of clothing components from clothing elements and principles, can be seen clearly through the remaining highlighted words as in the focused clothing category through text analysis. Further analysis in reducing data was done by tabulating the coding intersection between features of the elements and principles. The coding corners are summarized from clothing characteristics of the particular category—using the words that reflect the critical component that may lead to the importance of the process and complements a concept in developing the clothing content-characteristic based on the literature study (refer to Table 5). The clothing content-characteristic in this research suggested the critical components with descriptive sub-component of words as a guideline for describing the clothing (see Figure 4).

Table 4: Reducing Data - Manageable Representation, which indicates relevant superordinate words of clothing components from clothing elements and principles as in the focused clothing category through Text Analysis

	ELEMENTS	PRINCIPLES
Malay Traditional Clothing Appearances	Head, Bodice, Bottom, Line, Texture, Space, Shape, Form, Pieces, Length, Material, Motives, Design Details, Headgear, Accessories, Colour	Clothing Ethics, Structure, Sunat , Purposes, Pattern Layout, Pattern Cutting, Making Up, Way of Applying & Style of Appearance, Fineness, Unity, Contrasting, Symbolic, Meaningful, Related Theories
Clothing Appearances According to Islam	Fabric/Material, Silhouette, Length, Size, Design Details, Colours	<p>Islamic Complex, Body Covering, Agar, Material, Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colours, Proper Objective/Intention</p> <p>Islam (Syariat), Body Covering, Agar, Material, Loose Fitting, Do Not have bold Design Details, Do Not Resemble Opposite Gender Clothing, Do Not consist of bright Colours, Proper Objective/Intention, Avoid Forbidden Symbol</p> <p>Obligation to cover all body Agar based on Islamic Requirement as a guideline; 'Wajib', 'Sunat', 'Harus', 'Makruh', 'Haram'.</p>

(Source Author's Framework.)

Table 5: Reducing Data - Tabulating the coding intersections between the elements and principles in the characteristic of Malay traditional clothing, clothing according to Islam, and clothing in fashion design through abstraction of texts.

KEY COMPONENTS & SUB-COMPONENTS OF CLOTHING CONTENT-CHARACTERISTIC						
Malay Traditional Clothing Appearances	Purposes	Garment Pieces of Head <ul style="list-style-type: none"> Headgear Material Colour Accessories 	Garment Pieces of Bodice <ul style="list-style-type: none"> Length Design Details, Line, Shape, Form, Space Structure: Pattern Layout, Pattern Cutting, Making Up Material, Motives, Texture, Colour Accessories 	Garment Pieces of Bottom <ul style="list-style-type: none"> Length Design Details, Line, Shape, Space Structure: Pattern Layout, Pattern Cutting, Making Up Material, Motives, Texture, Colour Accessories 	Clothing Ethics <ul style="list-style-type: none"> Way of Applying & Style of Appearance Fineness/Unity/Contrasting Symbolic/Meaningful 	
Clothing Appearances According to Islam	Fabric/Material <ul style="list-style-type: none"> Length Size: Avoid forbidden symbol. Colour: Do not consist of bright 	Silhouette <ul style="list-style-type: none"> Length Size: Loose Fitting 	Design Details <p>Beautifully decorated, encourage beautiful new dress for Agar</p> <ul style="list-style-type: none"> Size: Do not have bold design details avoid forbidden symbol. Colour: Do not consist of bright colours. 	Proper Objective/Intention		

(Source: Author's Framework)



Fig. 4: Reducing data of an excerpt referring to the similarities and differences of all clothing components features related to the central cycle as the main theme research.
(Source: Author's Framework)

4.2.4 Component 2d. *Inferring: The chosen context*

The formulation of the framework concerning abstraction or formulating was when the categories come to a decision, through interpretation as to which terms or words in grouping the same features or components. This stage was similar to subcategories and grouped as main categories. Then the list of parts or components was grouped under higher-order headings categories of clothing characteristics (refer to Table 6). It was formulating description components using content-characteristic words and describing sub-components by inductive content analysis involved a decision of interpretation as to which features or components of clothing to put in the same category with similar meaning or purpose. The unitising of clothing categories, supported the idea of Krippendorff, (2013) where the abductive inference is the process of proceeding from the true proposition in one logical domain to the proposition in another logical domain. It is believed to be true on account of the presumed empirical relationship from particulars to particulars without generalisations governing both.

Table 6: Inferring - The chosen context for formulating description components using content-characteristic words and describe sub-components by unitizing the clothing categories.

Key Component Words & Clothing Content-characteristic for Malay Fashion in Clothing	Function/Purpose	Garment Pieces & Length	Colours & Fabrics	Way of Applying & Style of Appearance
<ul style="list-style-type: none"> • Function/Purpose • Clothing Ethics • Symbolic Meaningful • Proper Objective/Intention • Social Occasions 	<ul style="list-style-type: none"> • Head & Design • Details Length • Bodice & Design • Details Length • Bottom & Design • Details Length 	<ul style="list-style-type: none"> • Theme of Colour • Fabric or Material Type/ Category: Thickness, Structure of Material/ Textures, Print, Motives, Symbol, Embellishment 	<ul style="list-style-type: none"> • Silhouette/ Size/ Fitting • Structure of pattern layout, Pattern cutting, Making up • Accessories • Total Look: Fineness/ Unity/ Contrasting 	

(Source: Author's Framework)

4.2.5 Component 2e. *Narrating: Confirmation of component of content-characteristic words*

The final decision on the abbreviation for each category was made using the most descriptive wording in developing the descriptive model framework of Malay clothing with an affiliation of Malay traditional clothing and clothing according to Islam. The illustrated framework model Malay Clothing Content-characteristic or 'MCCC' showed the connections within the highlighted appropriate key components consisting of the interrelation of the clothing. It categories components integrated within the framework studies by selected scholars and experts (refer to Figure 5). The center circle is the focal point of the model layout to state attention to the central theme of the research, which was the Malay Clothing integrated within the Malay traditional clothing appearance and appearances according to Islam. It is followed by four pointed-out circles consisting of the key component words of clothing content-characteristic reflected from the justified main theme category. The four circles began with the key component word of 'Function/ Purposes' as a superordinate word as the main lead to describe

the clothing. The next circle continues with the 'Garment Pieces and Length', 'Colours & Fabrics', and 'Way of Applying & Style of Appearance'.



Fig. 5: Framework Model of Malay Clothing Content-characteristic named as MCCC
(Source: Author's Framework)

4.3 Stage 3. Reporting: Result

The results of content analysis were reported systematically and carefully with a connection between the content of the data and the results. The interpretation of findings can be formed into a table with the features and components of clothing perceptual elements for a descriptive analysis framework model that proposed elements of Malay values as a contribution to the study with potential on other related studies in the future.

A systematic literature review was conducted based on a conceptual framework that was also considered a primary data of content analysis for the justification of clothing content-characteristic. It helps formulate Malay women's clothing content-characteristic framework model concerning Malaysia's socio-cultural context (refer to Figure 6).

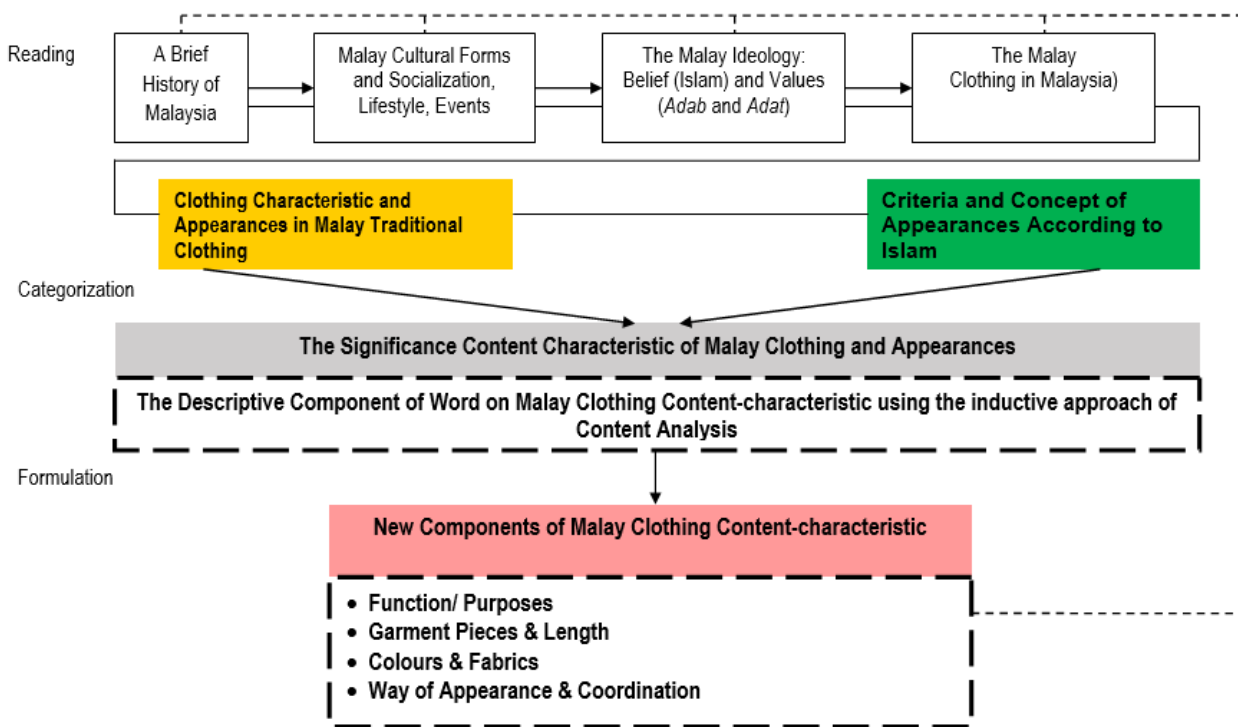


Fig. 6: Synthesized Conceptual Framework in formulating the Malay Clothing Content-characteristic framework model concerning Malaysia's Socio-cultural context.
(Source: Author's Framework)

5.0 Discussion

This textual analysis indicated those combined or linked clothing elements and principles categories that interestingly suggested the leading key or superordinate components that are relatively related in specifying clothing characteristics of selected clothing categories (refer to Figure 5). The chosen key component words of clothing content-characteristic were determined from past studies in the first stage of content analysis during data preparation (refer to Figure 3).

The keywords of 'Function/ Purpose' was carried out from the main principles in Malay traditional clothing ethics to set up the look and appearance that respectively suit the events or occasion with the awareness of way of wearing or '*cara paka'* (Zubaidah Sual, 1994; Azah Aziz, 2006; Siti Zainon Ismail, 2006; Mohd Said Haji Sulaiman, 2008). In Malay custom, traditional clothing is a high-quality cultural material, especially when combining tangible heritage artifacts such as fine woven '*songket'* fabrics with traditional motifs by previous generations of experts. This cultural heritage explained the form of civilization of one nation civilization during their glory era. Moreover, the principles by Meyer Schapiro (1973) proved their importance through the analysis of the structure, function, and symbol of clothing in assessing the overall physical or extrinsic and intrinsic forms. It reflected the design point of view that traditional Malay clothing always connects with symbolic issues and meaning (Siti Zainon Ismail, 2006) and harmonizes with Islamic values concept of dressing in simple clothing that also is compatible with the Malay customs. According to Islam, function and purpose are tied with personnel intention or '*nia'*. It is because of the Islamic compliance of women's dress in various verses of the Qur'an, that the appearances must not be ostentatious or showy due to pride or worldliness or to gain a high reputation among people (Abu Bilal Mustafa Al-Kanadi, 1991).

'Garment Pieces & Length' defined the design of Malay clothing that has special features and harmonizes Islamic values concept through the description of dressing or '*persalinan*,' simple clothing or '*sederhana pakaian*' that associated with Malay customs (Zubaidah Sual, 1994; Azah Aziz, 2006; Siti Zainon Ismail, 2006; Hanisa Hassan, 2016).

The third key component words of clothing content-characteristic were 'Colours & Fabrics.' Colors also have a symbolic cultural significance that affects how we perceive them individually and as a group (Atkinson, 2012). As in Malay culture, most colors symbolized flora or fruits, and specific colors contributed appearance effect of the wearer. Whereas, according to Islam, the garment must not have such bold design or consist of bright colors or shiny materials such as sequins or anything that might attract the attention of the men (Abu Bilal Mustafa Al-Kanadi, 1991). Most fabric is chosen for their performance with their function. Specifically, in Malay traditional clothing, materials usually are selected for their aesthetic value in appearances and suitability at defining characteristics of the clothing that fits in with the purpose or function. To be accepted by Muslim women, the material from which the women's clothing is made must not be as thin or delicate as to display the body's form or skin color underneath it (Abu Bilal Mustafa Al-Kanadi, 1991).

The final key component words of clothing content-characteristic were 'Way of Applying & Style of Appearance.' 'Way of Applying' in Malay clothing, as mentioned before, is a decision on pieces of garment used for a set of outfits related to '*persalinan*.' Intentionally or not. Clothing coordination is unified, combined, or matched physically to perform the appearance that develops a personal identity. The silhouette in Malay traditional clothing is formed while applying and combining garment pieces, which is also a part of the concept of '*persalinan*.' However, silhouette in clothing according to Islam, as stipulated in Qur'an by Abu Bilal Mustafa Al-Kanadi (1991), the clothing must hang loosely on the body, and must not be tight-fitting as showing the shape and size of limbs to perfect function for covering the '*aurat*' (Jawiah Dakir, 2000). Clothing ethics are determined by way of applying and style of appearance inclusive of the fineness or unity or contrasting of the total look.

The combinations of clothing categories are infinite. Nevertheless, in reality, the choice of appearance is not only influenced by the cost or trends, but fundamentally also by culture, society, religion, and many more. It is making choices also involves internal communication and self-awareness enrichment. The coordination of traditional Malay clothing created the overall appearance that coordinated a fully realized identity and purposes, including the accessories. According to Islam, the concept of coordination according to Islam, such as the use of a soft type of fabric as body covering known as '*jilbab* or '*al-rida*' similar to '*abayah*' or robe that is typically black but still with specific circumstances that lead to egotistical or '*takabbur*.'

The discussions and sharing of knowledge with the experts enhanced the accuracy of the final wording framework model of clothing content-characteristic for valid inference of the data content. The trustworthiness of these findings derived from inductive analysis can be assessed by connecting two different clothing characteristics in building a coherent justification to the main theme of the research. To increase the validity of the study, several experts were selected to read the original text and results and then judge whether they were reasonable or vice versa. As a final check, the new findings corresponded to the literature and whether the results were rational and logical. Basically, in the context of data content analysis, continuous confirmation is more or less reproducible and arguably the most influential interpretation of reliability (Krippendorff, 2004).

The model framework of Malay Clothing Content-characteristic or 'MCCC' met great enhancement of the quality in analyzing the Malay clothing characteristic by suggesting the content details in the new framework model to describe the object studied. The model can also be developed in a descriptive analysis framework model and proposed as assistant tools for written documentation center in recording text analysis of such processes as searching, collecting, or interpreting data.

6.0 Conclusion & Recommendations

Findings from the study indicated a strong relationship between clothing elements and principles consistent with the supporting data of the previous work in this field. The most exciting finding suggested that the key component words of clothing are primary content-characteristic words as features of a particular clothing category. Besides, the superordinate component word of clothing was significant to systematizing stages in analyzing the clothing. Another important finding was the sub-component words of clothing features as a guideline to consistently determine the content-characteristic words of clothing categories. Certainly, the classified words of texts are specified earlier to

characterize the clothing category's specific characteristics that can be well-suited in the present contemporary study. Nevertheless, the reduction of a large amount of text did not simply bring together the repetition of similar or related words. Instead, data were classified as the characteristics or components belonging to particular clothing categories.

Despite this, there are no systematic rules for analyzing data; the key feature of all content analysis is that the many words of the text are classified into much smaller content categories. The aim was to become immersed in the data by reading the written material several times. No insight theories or theories can spring forth from the data without the researcher becoming thoroughly familiar with them.

Essentially, appearance is also concluded as social etiquette and an effective form of nonverbal communication through tangible cultural objects like clothing and makes several noteworthy contributions to the area of local heritage, education, design, and fashion industries as a source of information or a guideline. It reflected the important practical implication following the formulation of "Akta Warisan Kebangsaan 2005 (Akta 645)" or Heritage legislation through the National Heritage Act, 2005 (Act 645) to uphold the identity of the Malays by sustaining the local values of the Malay through the Malay clothing. The findings are also recommended for academic purposes, especially in fashion and clothing studies, or adapted to any other areas of professional research correlated to clothing. The classification of key component words was considered important in Malay clothing content with references that assist in the clothing analysis that scholars can implement effortlessly.

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